PRICE, 15 CENTS.

Tickled to Death.

DICK & FITZGERALD, Publishers,
NEW YORK.

PLAYS FOR FEMALE CHARACTERS ONLY

15 CENTS EACH

		F
CRANFORD DAMES.	2 Scenes; 1½ hours	8
GERTRUDE MASON, M.D.	1 Act; 30 minutes	7
CHEERFUL COMPANION.	1 Act; 25 minutes	2
LESSON IN ELEGANCE.	1 Act; 30 minutes	4
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SWEET FAMILY.	1 Act; 1 hour	8
BELLES OF BLACKVILLE.	1 Act; 2 hours	30
PRINCESS KIKU. (25 cents)		13
RAINBOW KIMONA. (25 cents.)	2 Acts; 1½ hours	9
MERRY OLD MAIDS. (25 cents.)	Motion Song	11

PLAYS FOR MALE CHARACTERS ONLY

15 CENTS EACH

		M
APRIL FOOLS.	1 Act; 30 minutes	3
BYRD AND HURD.	1 Act; 40 minutes	6
DARKEY WOOD DEALER.	1 Act; 20 minutes	3
WANTED, A MAHATMA.	1 Act; 30 minutes	4
HOLY TERROR.	1 Act; 30 minutes	4
MANAGER'S TRIALS.	1 Act; 1 hour	9
MEDICA.	1 Act; 35 minutes	7
NIGGER NIGHT SCHOOL.	1 Act; 30 minutes	6
SLIM JIM AND THE HOODOO.	1 Act; 30 minutes	5
WANTED. A CONFIDENTIAL CLERK.	1 Act; 30 minutes	6
SNOBSON'S STAG PARTY.	1 Act; 1 hour	12
PICKLES AND TICKLES.	1 Act; 20 minutes	6
HARVEST STORM.	1 Act; 40 minutes	10
CASE OF HERR BAR ROOMSKI.	Mock Trial; 2 hours	28
DARKEY BREACH OF PROMISE CASE.	Mock Trial.	22
GREAT LIBEL CASE.	Mock Trial; 1 Scene; 2 hours	21
RIDING THE GOAT.	Burlesque Initiation; 1 Scene; 1½ hours	24

DICK & FITZGERALD, Publishers, 18 Ann Street, N. Y.

TICKLED TO DEATH

A Vaudeville Sketch In One Act

BY WILLIAM AND JOSEPHINE GILES
Authors of Uncle Si's Predicament, Hoosier School, Bachelor's Elopement, Rube's Family, Advice Wanted, Etc,

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NEW YORK
DICK & FITZGERALD
18 ANN STREET

PS635
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TICKLED TO DEATH.

CHARACTERS.

SAM JOHNSON.....*Black face*
BOB JACKSON.....*Black face*

TIME OF PLAYING.—*About* 15 *minutes.*

COSTUMES.

Eccentric.

STAGE DIRECTIONS.

As seen by a performer on the stage facing the audience, R., means right-hand; L., left-hand; C., center of stage. UP, means toward back of stage; DOWN, toward footlights.

TMP92-009239

$0.15

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SEP 12 1916

no. 1

TICKLED TO DEATH.

SCENE.—*A street. Entrances right and left.*

ENTER SAM JOHNSON R.

SAM. Ladies and gentlemen, with your kind permission and approval, I will endeavor to articulate a charming and spectacular ballad entitled "A Little Powder and a Little Paint, Makes a Woman What She Ain't". (*Introduces any available song. After song looks off* L., *sees some one coming*) Now I'se wondering who this nigger am comin', seems like he's done lookin' foh somethin'. Maybe somebody rob his hen-house or stole his wife.

ENTER BOB JACKSON L.

BOB. Hello there, friend.

SAM. How-do-you-do.

BOB. Say, I'se all done lookin' foh somethin'.

SAM. Huh, yo' all don't have to look foh it around heah.

BOB. Say, does yo' all know a gal by the name of Eliza Green around heah?

SAM. Eliza Green, Eliza Green. (*Scratching his head and thinking*) I don't know her I guess, but what kind ob a lookin' gal am she?

BOB. Well sir, I'se can't hardly tell yo' so very much about her, only dat she looks like some chicken to dis nigger. I'se met her down at de beach de other day and she done asked me to call around this afternoon and see her. She said dat her husband run de barber shop on de cornah.

SAM. Is she de gal dat goes bathen down at de beach so much?

BOB. She sure am de chicken.

SAM. Well, what do yo' all know about dat.

BOB. Then yo' all know her, huh?

SAM. Well, I know de gal dat done goes bathen down dar so much, but I'se all didn't know dat it was de barber's wife.

BOB. Well, dat am her all right.

SAM. I never in the world would hab known her with her clothes on; oh I know where she lives, why she lives up on Easom Ridge.

BOB. Easom Ridge? Where in the debble is Easom Ridge?

SAM. Well, yo' all see dat cornah down dar? (*Points* R.)

BOB (*looks off* R.). Yes sir.

SAM. Well, dat ain't de cornah. (*Points off* L.). Yo' all see dat cornah up dar?

BOB (*looks off* L.). Yes.

SAM. Dat's de barber shop.

BOB. What barber shop?

SAM. Dat chicken's husband's barber shop.

BOB. I'm not lookin' foh her husband.

SAM. Well, then, yo' all had better take up dat alley befoh yo' done come to dat cornah and cut out de alley back ob de barber shop to de road, and then go out dat road foh about, let me see, about two miles——

BOB. Say, do yo' all know dat I'm goin' to walk?

SAM. I'se don't care how yo' go, walk if you want to, I'se not de street car company heah, or running any jigney bus, no how.

BOB. But just think, two miles, why, nigger, I'se can't walk dat foh.

SAM. Yo' all better let dat man's wife alone, den.

BOB. But I done promised I'se would call on her.

SAM. Does yo' all know her husband?

BOB. No sir, I never had de pleasure of meeting him.

SAM. Well sir, nigger, when yo' all see dat gentlemen, yo' will done change yoh mine about callin' on dat chicken.

BOB. Why, am he a scrapper?

SAM. Scrapper? Yo' all won't have to look at him de second time to know jist what he am, and if dat nigger should catch yo' at his house, huh——

BOB. What will he do?

SAM. What will he do? It's all done good-night nigger, dat is all, they won't be no argument about it.

BOB. But what will I do? I done promised her I'se would done call.

SAM. Go ahead and call on de chicken, the pleasure am all yoh own, but if I'se was yo', I'de done go right away and take out de biggest accident insurance I'se all could get a hold ob.

BOB. I'se all not lookin' foh any trouble.

SAM. Yo' all won't have to look foh trouble, yo' done won't have time, so have everything ready befoh yo' all go.

BOB. But he wouldn't hurt a man unless he meant to make him trouble, would he?

SAM. It don't mean any trouble when a man goes to see another man's wife, huh? Now, I'se all tell yo', friend, yo' had better take a fool's advice and stay away from dat man's house, dat am all I'se got to say to yo', but if yo' all mean to go and if yo' am bound to go, and if yo' intend to go, why, yo' done take dat road for about two miles and yo' all will come to a big white house painted green with a bay window in de back porch on de thum hand side ob de fence along de roadside.

BOB. Is dat where she lives?

SAM. No.

BOB. Well, where does she live?

SAM. In de sixed house on dis side, but I'se all done told yo' de truth, stay away from dat man's house.

BOB. I'se don't think dat nigger can hurt me.

SAM. No, he won't hurt yo', yo' will nebber know he hit yoh.

BOB. Dis nigger am a good scrapper too.

SAM. Yo' all will change yo' mind when yo' see dat woman's man.

BOB. Well, I'se got to see de first nigger dat I'se afraid ob.

SAM (*looks off* R., *then points off*). Look, look.

BOB (*looks off*). What?

SAM. See dat guy standing on de cornah up dar?

BOB. Yes.

SAM. Dat's de guy.

BOB. Who?

SAM. Dat's de chicken's husband.

BOB (*starts, frightened*). Sudden death by explosion, blown up on de war-ship, hit a can ob nitre glycerine, and forget yoh livin'. (*Takes* SAM'S *hand*) Shake, old pal, yo' all done saved mah life.

SAM. I'se say I'se did.

BOB. Yes, yo' done saved mah life. I'se all done had some trouble once befoh and dat was enough foh dis nigger.

SAM. Yo' all mean to tell me dat you had trouble once befoh, what was yo' trouble?

BOB. I'se can't tell yo'.

SAM. Yo' all can trust me, but what am yoh name?

BOB. My name am Bob Jackson.

SAM (*starts; angrily*). Bob Jackson?

BOB. Yes sah, Bob Jackson.

SAM (*starts, aside*). De man who murdered my wife. (*Aloud*) And yo' am de nigger who I'se been searchin' foh all dese years.

BOB. Searchin' foh me? Nigger, what do yo' all mean?

SAM. Yo' all done murdered mah wife.

BOB (*starts*). Murdered yoh wife?

SAM. Yes, yo' done murdered mah wife, stole her wooden leg, false hair and her false teeth.

BOB. Who, me?

SAM. Yes, yoh.

BOB. How do yo' know?

SAM. How do I know?

BOB. Yes, how do yo' know?

SAM. Her glass eye layed on de table and saw yo'.

BOB (*starts, aside*). Discovered.

SAM (*takes two feathers from his pocket and lays them on his arm. To* BOB) Now choose yoh weppens. (BOB *takes one. Business. They fight a duel with the two feathers..*SAM *tickles* BOB *under the chin and he whirls and falls*)

BOB. Yo' have all done killed me.

SAM. Me killed yo'?

BOB. Yes, yo' have done killed me.

SAM. How have I killed yo'.

BOB. Yo' have tickled me to death.

SONG BY BOTH.

CURTAIN.

BLACK FACE SKETCHES

PICKLES AND TICKLES

Farce in One Act. Six Males

By Thomas Barnes

No scenery required. Pickles and Tickles are rival dealers in second-hand clothes. Their quarrels, the pranks played by two live dummies and the comicalities of "Overanxious" and the "Parson's" ghost, afford ample opportunity to keep the audience in a whirlwind of mirth. Will run twenty minutes if played "straight."

PRICE 15 CENTS

SLIM JIM AND THE HOODOO

Farce in One Act. Five Males

By Thomas Barnes

One interior scene. Full of jokes and abounding in comic "business." A bright negro farce. Specialties can be introduced. Will run thirty minutes, if played "straight."

PRICE 15 CENTS

A HOLY TERROR

Farce in One Act. Four Males

By O. Wenlandt

One interior scene, or no scene at all. A first class little farce full of genuine fun and humor. Will keep an audience in roars of laughter. Specialties can be introduced according to convenience and talent. Will run thirty minutes if played "straight."

PRICE 15 CENTS

THE DARKEY WOOD-DEALER

Farce in One Act. Two Males, One Female

By Charles Townsend

One interior scene. The Wood-Dealer is one of the best negro characters on the stage. The Deacon is highly amusing, and Mrs. Deacon (this part may be played by a male) a tremendous hit as a "strong-minded" female. The farce is certain to keep the audience in a roar from first to last. Plays twenty minutes.

PRICE 15 CENTS

THE NIGGER BOARDING HOUSE

Farce in One Act. Six Males

By O. Wenlandt

One interior scene. The terrible trials and perplexities of a boarding-house mistress, introducing a howling dude, a mischievous servant, etc. The farce deals with the lodgers' tribulations and has an extremely original funny ending. Plays forty-five minutes.

PRICE 15 CENTS

THE NIGGER NIGHT SCHOOL

Farce in One Act. Six Males

By Thomas Barnes

One interior scene. A funny skit full of comic business and darkey jokes that will fetch shouts of laughter from the front. Admits of specialties and plays thirty minutes if played "straight."

PRICE 15 CENTS

MALE CHARACTERS

FUN IN A SCHOOL ROOM

Farce in One Act. Four Males

By Harry E. Shelland

One interior scene. A Dutch dialect teacher and three pupils, consisting of a Bowery tough, a Hebrew boy, and a rather good little boy, create much merriment. Plays forty minutes.

PRICE 15 CENTS

A MANAGER'S TRIALS

Farce in One Act. Nine Males

By A. L. Fisher

One interior scene. Daniel Slowman's encounters with the various applicants who respond to his advertisement will make a mummy laugh. The piece is rich in opportunities for easy but telling character acting. Plays thirty minutes.

PRICE 15 CENTS

MEDICA

Farce in One Act. Seven Males

By W. K. Engle

One interior scene. Runs with a snap from beginning to end—there isn't a slow part in it. It is sure to please. It will bring down the house wherever played. Plays thirty-five minutes.

PRICE 15 CENTS

SNOBSON'S STAG-PARTY

Farce in One Act. Twelve Males

By Levin C. Tees

One interior scene. The cast includes a Coon, Dutchman, Irishman, Dago, Cockney, Irishwoman and ward politician. The piece will fetch roars of laughter and can be made the medium of all kinds of "specialties." Plays "straight," one hour.

PRICE 15 CENTS

THE LITTLE RED MARE

Farce in One Act. Three Males

By O. E. Young

One interior scene. By a series of comical episodes the farmer's daughter is mistaken for his red mare and the audience is kept in roars of laughter over the muddle, till it is finally cleared up. Plays thirty-five minutes.

PRICE 15 CENTS

THE WARDROBE OF THE KING

Burlesque in One Act. Eight Males

By William J. McKiernan

One exterior scene. Costumes grotesque and fantastic. An amusing burlesque for boys, easily produced, full of bright situations, and sure to make a hit. The play may be staged very simply, or made as elaborate as the producer sees fit. Besides the eight speaking parts, the company of officers, suite of the King and Queen, etc., may utilize any number of persons. Plays one hour. By the introduction of specialties the time may be considerably lengthened.

PRICE 15 CENTS

MILITARY PLAYS

25 CENTS EACH

	M.	F.
BY THE ENEMY'S HAND. 4 Acts; 2 hours	10	4
EDWARDS, THE SPY. 5 Acts; 2½ hours	10	4
PRISONER OF ANDERSONVILLE. 4 Acts; 2¼ hours	10	4
CAPTAIN DICK. 3 Acts; 1½ hours	9	6
ISABEL, THE PEARL OF CUBA. 4 Acts; 2 hours	9	3
LITTLE SAVAGE. 3 Acts; 2 hours; 1 Stage Setting	4	4
BY FORCE OF IMPULSE. (15 cents.) 5 Acts; 2½ hours	9	3
BETWEEN TWO FIRES. (15 cents.) 3 Acts; 2 hours	8	3

RURAL PLAYS

25 CENTS EACH

MAN FROM MAINE. 5 Acts; 2¼ hours	9	3
AMONG THE BERKSHIRES. 3 Acts; 2¼ hours	8	4
OAK FARM. 3 Acts; 2½ hours; 1 Stage Setting	7	4
GREAT WINTERSON MINE. 3 Acts; 2 hours	6	4
SQUIRE THOMPKINS' DAUGHTER. 5 Acts; 2½ hours	5	2
WHEN A MAN'S SINGLE. 3 Acts; 2 hours	4	4
FROM PUNKIN RIDGE. (15 cents.) 1 Act; 1 hour	6	3
LETTER FROM HOME. (15 cents.) 1 Act; 25 minutes	1	1

ENTERTAINMENTS

25 CENTS EACH

AUNT DINAH'S QUILTING PARTY. 1 Scene	5	[illegible]
BACHELOR MAIDS' REUNION. 1 Scene	[illegible]	30
IN THE FERRY HOUSE. 1 Scene; 1½ hours	19	15
JAPANESE WEDDING. 1 Scene; 1 hour	3	10
MATRIMONIAL EXCHANGE. 2 Acts; 2 hours	6	9
OLD PLANTATION NIGHT. 1 Scene; 1½ hours	4	4
YE VILLAGE SKEWL OF LONG AGO. 1 Scene.	13	12
FAMILIAR FACES OF A FUNNY FAMILY	8	11
JOLLY BACHELORS. Motion Song or Recitation	11	
CHRISTMAS MEDLEY. 30 minutes	15	14
EASTER TIDINGS. 20 minutes		8
BUNCH OF ROSES. (15 cents.) 1 Act; 1½ hours	1	13
OVER THE GARDEN WALL. (15 cents)	11	8

DICK & FITZGERALD, Publishers, 18 Ann Street, N. Y.

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COMEDIES AND

25 CENTS EACH

	M.	F.
BREAKING HIS BONDS. 4 Acts; 2 hours	6	3
BUTTERNUT'S BRIDE. 3 Acts; 2½ hours	11	6
COLLEGE CHUMS. 3 Acts; 2 hours; 1 Stage Setting	9	3
COUNT OF NO ACCOUNT. 3 Acts; 2½ hours	9	4
DEACON. 5 Acts; 2½ hours	8	6
DELEGATES FROM DENVER. 2 Acts; 45 minutes	3	10
DOCTOR BY COURTESY. 3 Acts; 2 hours	6	5
EASTSIDERS, The. 3 Acts; 2 hours; 1 Stage Setting	8	4
ESCAPED FROM THE LAW. 5 Acts; 2 hours	7	4
GIRL FROM PORTO RICO. 3 Acts; 2½ hours	5	3
GYPSY QUEEN. 4 Acts; 2½ hours	5	3
IN THE ABSENCE OF SUSAN. 3 Acts; 1½ hours	4	6
JAIL BIRD. 5 Acts; 2½ hours	6	3
JOSIAH'S COURTSHIP. 4 Acts; 2 hours	7	4
MY LADY DARRELL. 4 Acts; 2½ hours	9	6
MY UNCLE FROM INDIA. 4 Acts; 2½ hours	13	4
NEXT DOOR. 3 Acts; 2 hours	5	4
PHYLLIS'S INHERITANCE. 3 Acts; 2 hours	6	9
REGULAR FLIRT. 3 Acts; 2 hours	4	4
ROGUE'S LUCK. 3 Acts; 2 hours	5	3
SQUIRE'S STRATAGEM. 5 Acts; 2½ hours	6	4
STEEL KING. 4 Acts; 2½ hours	5	3
WHAT'S NEXT? 3 Acts; 2½ hours	7	4
WHITE LIE. 4 Acts; 2½ hours	4	3

WESTERN PLAYS

25 CENTS EACH

ROCKY FORD. 4 Acts; 2 hours	8	3
GOLDEN GULCH. 3 Acts; 2¼ hours	11	3
RED ROSETTE. 3 Acts; 2 hours	6	3
MISS MOSHER OF COLORADO. 4 Acts; 2½ hours	5	3
STUBBORN MOTOR CAR. 3 Acts; 2 hours; 1 Stage Setting	7	4
CRAWFORD'S CLAIM. (15 cents.) 3 Acts; 2¼ hours.	9	3

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